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THE POWER OF SOUND

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(Chaplain in Ordinary to the Queen and Minor Canon of Westminster).

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THE WESTMINSTER ABBEY CHANT BOOK

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AND

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(Organist of Westminster Abbey and Gresham Professor of Music).

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LONDON & NEW YORK: NOVELLO, EWER AND CO.

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NOVELLO'S ORIGINAL OCTAVO EDITION.

THE POWER OF SOUND

CANTATA

THE POEM WRITTEN BY



WILLIAM WORDSWORTH

THE MUSIC COMPOSED FOR

SOLI, CHORUS, AND ORCHESTRA

BY

ARTHUR SOMERVELL.

PRICE TWO SHILLINGS.

LONDON & NEW YORK
NOVELLO, EWER AND CO.

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THE POWER OF SOUND

CANTATA



LONDON:
NOVELLO, EWER AND CO.,
PRINTERS.

ARTHUR SOMERVELL

THE POWER OF SOUND.

.

No. 1.—CHORUS.

The headlong streams and fountains
Serve Thee, invisible Spirit (of Sound), with
untired powers:
Cheering the wakeful tent on Syrian mountains,
They lull perchance ten thousand thousand
flowers.

That roar, the prowling lion's *Here I am*,
How fearful to the desert wide!
That bleat, how tender! of the dam
Calling a straggler to her side.
Shout, cuckoo!—let the vernal soul
Go with thee to the frozen zone;
Toll from thy loftiest perch, lone bell-bird, toll!
At the still hour to Mercy dear,
Mercy from her twilight throne
Listening to nun's faint throb of holy fear,
To sailor's prayer breathed from a darkening
sea,
Or widow's cottage-lullaby.

Ye Voices, and ye Shadows
And Images of voice—to hound and horn
From rocky steep and rock-bestudded meadows
Flung back, and in the sky's blue caves, re-
born—
On with your pastime! till the church-tower
bells
A greeting give of measured glee;
And milder echoes from their cells
Repeat the bridal symphony.
Then, or far earlier, let us rove
Where mists are breaking up or gone,
And from aloft look down into a cove
Besprinkled with a careless quire,
Happy milkmaids, one by one
Scattering a ditty each to her desire,
A liquid concert matchless by nice Art,
A stream as if from one full heart.

No. 2.—Tenor or Soprano Solo.

Blest be the song that brightens
The blind man's gloom, exalts the veteran's
mirth;
Unscorned the peasant's whistling breath, that
lightens
His duteous toil of furrowing the green earth.

For the tired slave, Song lifts the languid oar,
And bids it aptly fall, with chime
That beautifies the fairest shore,
And mitigates the harshest clime.
Yon pilgrims see—in lagging file
They move; but soon the appointed way
A choral *Ave Marie* shall beguile,
And to their hope the distant shrine
Glisten with a livelier ray:
Nor friendless he, the prisoner of the mine,
Who from the well-spring of his own clear
breast
Can draw, and sing his griefs to rest.

No. 3.—CHORUS.

When civic renovation
Dawns on a kingdom, and for needful haste
Best eloquence avails not, Inspiration
Mounts with a tune, that travels like a blast
Piping through cave and battlemented tower;
Then starts the sluggard, pleased to meet
That voice of Freedom, in its power
Of promises, shrill, wild, and sweet!
Who, from a martial *pageant*, spreads
Incitements of a battle-day,
Thrilling the unweaponed crowd with plumeless
heads?
Even She whose Lydian airs inspire
Peaceful striving, gentle play
Of timid hope and innocent desire
Shot from the dancing Graces, as they move
Fanned by the plausible wings of Love.

No. 4.—SOLO.—*Mezzo-Soprano and Chorus.*

.
Thy skill, Arion!
Could humanise the creatures of the sea,
Where men were monsters. A last grace he
craves,
Leave for one chant;—the dulcet sound
Steals from the deck o'er willing waves,
And listening dolphins gather round.
Self-cast, as with a desperate course,
'Mid that strange audience, he bestrides
A proud One docile as a managed horse;
And singing, while the accordant hand
Sweeps his harp, the master rides;
So shall he touch at length a friendly strand,
And he, with his preserver, shine star-bright
In memory, through the silent night.

No. 5.—CHORUS.

The pipe of Pan, to shepherds
 Couched in the shadow of Mænalian pines,
 Was passing sweet; the eyeballs of the leopards,
 That in high triumph drew the Lord of vines,
 How did they sparkle to the cymbal's clang!
 While Fauns and Satyrs beat the ground
 In cadence,—and Silenus swang
 This way and that, with wild flowers crowned.

.

No. 6.—*Tenor or Soprano Solo.*

By one pervading spirit
 Of tones and numbers all things are controlled.

.

The heavens
 Innumerable voices fill
 With everlasting harmony;
 The towering headlands, crowned with mist,
 Their feet among the billows, know
 That Ocean is a mighty harmonist;
 Thy pinions, universal Air,
 Ever waving to and fro,
 Are delegates of harmony, and bear
 Strains that support the Seasons in their round.

.

No. 7.—CHORUS.

Break forth into thanksgiving,
 Ye banded instruments of wind and chords;
 Unite, to magnify the Ever-living,
 Your inarticulate notes with the voice of words!

.

No. 8.—*Mezzo-Soprano Recit. and Chorus.*

A Voice to Light gave Being;
 To Time, and Man his earth-born chronicler;
 A Voice shall finish doubt and dim foreseeing,
 And sweep away life's visionary stir;
 The trumpet
 To archangelic lips applied,
 The grave shall open, quench the stars.
 O Silence! are Man's noisy years
 No more than moments of thy life?
 Is Harmony, blest queen of smiles and tears,
 With her smooth tones and discords just,

.

Thy destined bond slave? No! though earth
 be dust
 And vanish, though the heavens dissolve, her
 stay
 Is in the Word that shall not pass away.

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THE POWER OF SOUND.

No. 1. INTRODUCTION AND CHORUS.—“THE HEADLONG STREAMS AND FOUNTAINS.”

Maestoso.

PIANO.
♩ = 54.

mf

f

p

pp

ff

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8va.....

Piano accompaniment for the first system, featuring a treble and bass staff with complex chordal textures and melodic lines. Dynamics include *p* (piano) and *f* (forte).

SOPRANO. $\text{♩} = 72.$

ALTO. The head-long streams.. and

TENOR. The head-long streams and

BASS. The head-long streams.. and

The head-long streams and four - - -

$\text{♩} = 72.$

Ped. *

foun - tains Serve Thee, in - vi - si - ble Spi - rit of sound, . . . with un -

foun - tains Serve Thee, in - vi - si - ble Spi - rit of sound, . . . with un -

foun - tains Serve Thee, in - vi - si - ble Spi - rit of sound, . . . with un -

foun - tains Serve Thee, in - vi - si - ble Spi - rit of sound, . . . with un -

ff tir - ed powers: *p* Cheer - ing the wake - ful tent on

ff tir - ed powers: *p* Cheer - ing the wake - ful tent on

ff tir - ed powers: *p* Cheer - ing the wake - ful tent on

ff tir - ed powers: *p* Cheer - ing the wake - ful tent on

pp Sy - rian mountains, They lull . . per - chance, . . . they lull per -

pp Sy - rian mountains, They lull per - chance ten thousand thousand flowers, they

pp Sy - rian moun - tains, They lull . . per - chance ten thousand thousand flowers, .. they

pp Sy - rian moun - tains, They lull . . per - chance ten thousand thousand flowers .. they

chance . . ten thou - sand thou - sand flowers.

lull . . per-chance ten thou - sand thou - sand flowers.

lull, . . they lull per-chance ten thou - sand thou - sand flowers.

lull . . per - chance ten thou - sand thou - sand flowers.

That roar, the prowl - ing li-on's Here I am, How

That roar, the prowl - ing li-on's Here I am, How

That roar, the prowl - ing li-on's Here I am, How

That roar, the prowl - ing li-on's Here I am, How

fear - ful to the de-sert wild ! That bleat, . . how ten -

fear - ful to the de-sert wild ! That bleat, . . how ten -

fear - ful to the de-sert wild ! That bleat, . . how ten -

fear - ful to the de-sert wild ! That bleat, . . how ten - der !

der! of the dam Call - ing a straggler, a strag - gler to her side.

der! of the dam Call - ing a strag - - gler to her side.

der! of the dam Call - ing a straggler, a strag - gler to her side. Shout,

of the dam Call - ing a straggler, a strag - gler to her side.

sf

Shout, cuckoo! let the ver - nal soul Go with thee to the fro - zen zone;

Shout, cuckoo! let the ver - nal soul Go with thee to the fro - zen zone;

cuckoo! let the ver - nal soul Go with thee to the fro - zen zone;

Shout, cuckoo! let the ver - nal soul Go with thee to the fro - zen zone; Toll ..

p

Toll from thy lof - tiest perch, lone bell - bird, toll!

Toll from thy lof - tiest perch, lone bell - bird, toll!

Toll from thy lof - tiest perch, lone bell - bird, toll!

from thy lof - tiest perch, lone bell - bird, toll!

pp

At the still hour to Mer-cy dear, Mer-cy from her

At the still hour to Mer-cy dear, Mer-cy from her

At the still hour to Mer-cy dear, Mer-cy from her

At the still hour to Mer-cy dear, Mer-cy from her

twi-light throne List-'ning to nun's faint throb of ho-ly fear, To sai-lor's prayer breath'd from a

twi-light throne List-'ning to nun's faint throb of ho-ly fear, To sai-lor's prayer breath'd from a

twi-light throne List-'ning to nun's faint throb of ho-ly fear, To sai-lor's prayer breath'd from a

twi-light throne List-'ning to nun's faint throb of ho-ly fear, To sai-lor's prayer breath'd from a

dark-'ning sea, Or wi-dow's cot-tage

dark-'ning sea, Or wi-dow's

dark-'ning sea, Or wi-dow's cot-tage

dark-'ning sea, Or wi-dow's cot-tage

* The accompaniment between brackets for practice only.

lul - - - - - la - by.

cot - - - - - tage - lul la - by.

lul - - - - - la - by.

lul - - - - - la - by.

pp

$\text{♩} = 60.$

p

f

Ye Voi - ces, . . and ye

Ye Voi - ces, . . and ye

Ye Voi - ces, . . and ye

Ye Voi - ces, . . and ye

Sha - dows And Im - a - ges . . of . . voice— to hound and horn From

Sha - dows And Im - a - ges . . of voice— to hound and horn From

Sha - dows And Im - a - ges . . of voice— to hound and horn From

Sha - dows And Im - a - ges . . of voice— to hound and horn . . . From

rock - y steep and rock - be - stud - ded mea - - dows Flung back, and, in . . the

rock - y steep and rock - be - stud - ded mea - - dows Flung back, and, in . . the

rock - y steep and rock - be - stud - ded mea - - dows Flung back, and, in the

rock - y steep and rock - be - stud - ded mea - - dows Flung back, and, in the

sky's . . . blue caves, . . . re - born—

sky's . . . blue caves, . . . re - born—

sky's . . . blue caves, . . . re - born—

sky's . . . blue . . . caves, . . . re - born—

On . . . with your pas - time ! till the church-tower bells A greet - ing

On . . . with your pas - time ! till the church-tower bells

On . . . with your pas - time ! till the church-tower bells A

On . . . with your pas - time ! till the church-tower bells

give of mea - sured glee ;

A greet - ing give of mea -

greet - ing give of mea - sured

A greet - ing give of mea -

8212

ny.

ny.

ny.

ny.

poco rall.

Meno mosso.

pp Then, .. or far ear - lier, let .. us rove .. Where mists ..

pp Then, .. or far ear - lier, let .. us rove .. Where mists ..

pp Then, .. or far ear - lier, let .. us rove .. Where mists ..

pp Then, .. or far ear - lier, let .. us rove .. Where mists ..

Meno mosso.

pp

are break - ing up . . . or gone.

are break - ing up or gone.

are break - ing up or gone.

are break - ing up or gone.

pp

And from a - loft . . . look down, . . . look

And from a - loft, . . . from a - loft . . . look down

And from a - loft . . . look

down in - to a cove . . . Be-sprink - led with a care - less

in - to a cove . . . Be-sprink-led with a care - less, care less

And from a - loft . . . look down in - to a cove . . . Be-sprinkled with a

down in - to a cove . . . Be-sprink - led with . . . a care - less

quire, Hap - py

quire, Hap - py milk-maids, one by

quire, Hap - py milk-maids, one by one

quire, Hap - py milk - maids,

milk-maids, one by one Scatt'ring a dit - - - ty each to her de -

one Scatt'ring a dit - ty, scat - t'ring a dit - - ty each to her de -

Scat - t'ring a dit - ty, . . . scat - t'ring a dit - - ty each to her de -

one by one Scat - t'ring a dit - - ty each to her de -

sire, A li - - quid con - - cert

sire, A li - - quid con - - cert

sire, A li - - quid con - - cert

sire, A li - - quid con - - cert

accel. *Più mosso.*

match - less by nice Art, A stream

accel.

match - - - less by nice Art,

accel.

match - - - less by nice . . . Art,

accel.

match - - - less by nice . . . Art, *Più mosso.*

accel.

as if from

A stream . . . as

A stream . . . as if from

A stream . . . as

one . . . full . . . heart, a stream

if from one full heart, a

one full heart, a stream

if from one full heart,

as . . if . . . from one full heart, a stream, .

stream as . . if . . . from one full heart, a stream,

. . . as if . . . from one full heart, a stream, . . . a

a stream as if from one full heart, a stream, . . . a . .

a stream, . . . a stream, . . . a

a stream, . . . a stream, . . . a

stream, . . . a stream, . . . a stream .

stream, . . . a . . stream, . . . a . . stream .

stream . . . as if from one . . . full

stream . . . as if from one . . . full

. . . as if from one . . . full . .

. . . as if from one . . . full

8212.

Più mosso.

heart,
heart,
heart,
heart,
Più mosso.

ff
a stream . . . as if from one . . . full heart. . .
ff
a stream . . . as if from one full heart. . .
ff
a stream . . . as if from one full full heart. . .
a stream . . . as if from one full heart. . .

No. 2. SOLO (TENOR OR SOPRANO).—"BLEST BE THE SONG."

Andante grazioso.

VOICE.

PIANO.

p

p

Blest be the song that bright-ens The blind man's gloom, — ex-alts the vo-teran's mirth;

Un-scorn'd the peasant's whistling breath, that lightens His du-teous toil of fur-row-ing the

mf

green . . earth. For the tired slave, Song lifts the law - guid

f *mf*

oar, And bids it apt - ly fall, with chime That beau - ti -

fies . . the fair - est shore . . And mi - ti - gates the harsh - est

clime, You

pil - grims see— in lag - ging file They move ; but soon . . . the ap -

- point - ed way A cho - ral A - ve Ma - rie shall be - guile, And to their

hope the dis - tant shrine Glis - ten with a live - lier ray : Nor

mf

f

friend - less he, the pri - s'ner of the mine, Who from the well -

p

- spring of his own clear breast Can draw, and sing his griefs to

rest, and sing . . . his griefs to - rest.

p

p *pp*

No. 3. CHORUS.—"WHEN CIVIC RENOVATION DAWNS."

*Allegro molto.*PIANO.
92.

SOPRANO.

ALTO.

TENOR.

BASS.

When ci - vic re - no - va - tion

When ci - vic re - no - va - tion

When ci - vic re - no - va - tion

When ci - vic re - no - va - tion

Dawns on a . . kingdom, and for need - ful haste . . Best e - loquence a -

Dawns on a kingdom, and for need - ful haste . . Best e - loquence a -

Dawns on a kingdom, and for need - ful haste . . Best e - loquence a -

Dawns on a kingdom, and for need - ful haste . . Best e - loquence a -

- vails . . . not, In - spi - ra - tion Mounts with a
 - vails . . . not, In - spi - ra - tion Mounts with a
 - vails . . . not, In - spi - ra - tion Mounts with a
 - vails . . . not, In - spi - ra - tion Mounts with a

tune, that tra vels like a
 tune, that tra vels like a
 tune, that tra vels like a
 tune, that tra vels like a

blast. When ci - vic re - no -
 blast. When ci - vic re - no -
 blast. When ci - vic re - no -
 blast. When ci - vic re - no -

- va - tion Dawns on a king-dom, and for need - ful haste Best

- va - tion Dawns on a king-dom, and for need - ful haste Best

- va - tion Dawns on a king-dom, and for need - ful haste Best

- va - tion Dawns on a king-dom, and for need - ful . . haste Best

e - lo-quence a - vails not, In - spi - ra -

e - lo-quence a - vails not, In - spi - ra -

e - lo-quence a - vails not, In - spi - ra -

e - lo-quence a - vails not, In - spi - ra -

- tion . . Mounts with a tune, that tra - vels like a blast,

- tion Mounts with a tune, that tra - vels like a blast

- tion . . Mounts with a tune, that tra - vels like a blast

- tion Mounts with a tune, that tra - vels like a blast

Pip - ing through cave . . and bat - tle-ment-ed tower ; . . .

Pip - ing through cave and bat - tle-ment-ed tower ;

Pip - ing through cave . . and bat - tle-ment-ed tower ;

Pip - ing through cave . . and bat - tle-ment-ed tower ;

ff Then starts the slug - gard, pleas - ed to

ff Then starts the slug - gard, pleas - ed to

ff Then starts the slug - gard, pleased . . to

ff Then starts the slug - gard, pleased . . to

meet That voice . . of Free - dom, in its power Of pro -

meet That voice . . of Free - dom, in its power Of

meet . . That voice . . of Free - dom, in its power

meet . . That voice . . of Free - dom, in its power

mf

mus - es, . . . shrill, . . . wild, and

pro - mis - es, shrill, wild, and

Of pro - mis - es, shrill, wild, and

Of pro - mis - es, shrill, wild, and

The piano accompaniment consists of a right hand with eighth-note chords and a left hand with a simple bass line.

sweet !

sweet !

sweet !

sweet !

The piano accompaniment continues with similar harmonic patterns.

This system contains empty vocal staves and continues the piano accompaniment.

The first system consists of four staves. The top three staves (treble clef) contain whole rests. The bottom staff (bass clef) contains a piano accompaniment with chords and moving lines. The key signature is B-flat major (two flats).

The second system includes vocal entries on the top two staves and piano accompaniment on the bottom two staves. The vocal parts enter with the lyrics "Who, from a mar - tial pa - geant, spreads In - cite-ments of a". The piano accompaniment features a strong, rhythmic pattern. The key signature remains B-flat major.

Who, from a mar - tial pa - geant, spreads In - cite-ments of a

Who, from a mar - tial pa - geant, spreads In - cite-ments of a

The third system continues the vocal and piano parts. The vocal parts enter with the lyrics "bat - tle - day, Thrill - ing th' un - wea - poned". The piano accompaniment continues with its rhythmic pattern. The key signature remains B-flat major.

bat - tle - day, Thrill - ing th' un - wea - poned

bat - tle - day, Thrill - ing th' un - wea - poned

crowd, th'un - wea - poned crowd with plume - less heads?

crowd, th'un - wea - poned crowd with plume - less heads?

ff Who, from a mar - tial pa - geant, spreads In -

ff Who, from a mar - tial pa - geant, spreads In -

ff Who, from a mar - tial pa - geant, spreads In -

ff Who, from a mar - tial pa - geant, spreads In -

- cite - ment of a bat - tle - day, . . . Thrill - ing th'un -

- cite - ment of a bat - tle - day, . . . Thrill - ing th'un -

- cite - ment of a bat - tle - day, . . . Thrill - ing th'un -

- cite - ment of a bat - tle - day, . . . Thrill - ing th'un -

wea - poned crowd, th' un - wea - poned crowd with plume - less

wea - poned crowd, th' un - wea - poned crowd with plume - less

wea - poned crowd, th' un - wea - poned crowd with plume - less

wea - poned crowd, th' un - wea - poned crowd with plume - less

tranquillo.

heads? - Even She whose Ly - dian airs in -

heads? -

heads? -

heads? -

p tranquillo.

spire Peace - ful . . striv - ing, gen - tle play Of

Of

Of

Of

ti - mid hope and in - nocent de - sire Shot from the danc - ing

ti - mid hope and in - nocent de - sire . . . Shot from the danc - ing..

ti - mid hope and in - nocent de - sire . . . Shot from the danc - ing..

ti - mid hope and in - nocent de - sire . . . Shot from the danc - ing

Gra - ces, as they move . . . Fanned, . . . fanned by the

Gra - ces, as they move Fanned, . . . fanned . . by the..

Gra - ces, as they move . . Fanned, . . . fanned . . by the..

Gra - ces, as they move . . Fanned, . . . fanned by the

plau - sive . . . wings of

plau - sive wings of . . .

plau - sive wings . . . of . . .

plau - sive wings of

Love.

Love.

Love.

Love.

p

When ci - vic re - no - va - tion

When ci - vic re - no - va - tion

When ci - vic re - no - va - tion

When ci - vic re - no - va - tion

f

Dawns on a king-dom, and for need - ful haste. Best e - lo-quence a -

Dawns on a king-dom, and for need - ful haste. Best e - lo-quence a -

Dawns on a king-dom, and for need - ful haste. . Best e - lo-quence a -

Dawns on a king-dom, and for need - ful haste. . Best e - lo-quence a -

- vails . . not, In - spi - ra - tion Mounts with a
 vails . . not, In - spi - ra - tion Mounts with a
 vails . . not, In - spi - ra - tion Mounts with a
 - vails . . not, In - spi - ra - tion Mounts with a

tune, that tra vels like a
 tune, that tra vels like a
 tune, that tra vels like a
 tune, that tra vels like a

blast, . . . When ci - vic re - no -
 blast, . . . When ci - vic re - no -
 blast, . . . When ci - vic re - no -
 blast, . . . When ci - vic re - no -

va - tion Dawns on a king-dom, and for need - ful haste Best

va - tion Dawns on a king-dom, and for need - ful haste Best

va - tion Dawns on a king-dom, and for need - ful haste Best

va - tion Dawns on a king-dom, and for need - ful . . haste Best

e - lo-quence a - vails not, . . In spi - ra

e - lo-quence a - vails not, In spi - ra

e - lo-quence a - vails not, . . In spi - ra

e - lo-quence a - vails not, . . In spi - ra

tion Mounts with a tune, that tra - vels like a blast

tion Mounts with a tune, that tra - vels like a blast

tion Mounts with a tune, that tra - vels like a blast

tion Mounts with a tune, that tra - vels like a blast

Pip - ing through cave . . and bat - tle-mented tower; . . .

Pip - ing through cave and bat - tle-mented tower;

Pip - ing through cave . . and bat - tle-mented tower;

Pip - ing through cave . . and bat - tle-ment-ed tower; . . .

Then starts the slug - - gard,

Then starts the slug - - gard,

Then.. starts the slug - - gard,

Then.. starts the slug - - gard,

pleas - ed to meet That voice . . of Free - dom, in its power *mf*

pleas - ed to meet That voice . . of Free - dom, in its power Of

pleas - ed to meet . . That voice . . of Free - dom, in its power

pleas - ed to meet . . That voice . . of Free - dom, in its power

Of pro - - - - - mis - es,

pro - - - - - mis - es,

Of pro - - - - - mis -

Of pro - mis - es,

mf

shrill, wild, . . . and sweet!

shrill, . . . wild, . . . and sweet!

es, shrill, wild, . . . and sweet!

shrill, . . . wild, and sweet!

f

f

SOLO (MEZZO-SOPRANO) AND CHORUS.—“THY SKILL, ARION!”

PIANO.
♩ 60.

[illegible]

1st SOPRANO.

2nd SOPRANO.

1st ALTO.

2nd ALTO.

Thy skill, A - ri - on! Could humanise the

Thy skill, A - ri - on! Could humanise the

Thy skill, A - ri - on! Could humanise the

Thy skill, A - ri - on! Could humanise the

p

creatures of the sea, Where men were mon-sters.

creatures of the sea, Where men . . were mon-sters.

creatures of the sea, Where men were mon-sters.

creatures of the sea, Where men were mon-sters.

creatures of the sea, Where men were mon-sters.

last grace he craves, Leave for one

last grace he craves, Leave for one

last grace he craves, Leave for one

last grace he craves, Leave for one

8212.

chant.

chant.

chant.

chant.

p

MEZZO-SOPRANO SOLO.

mp

Thy skill, A - ri - on ! Could hu - man - ise the crea - tures, the crea - tures of the

mp

sea, Where men . . . were mon - sters. The dil - let sound

p

p

Steals from the deck . . o'er will-ing waves, And lis - - - t'ning dol - phins

ga - ther round.

f

Più mosso. *f* Self-cast, as with a

Più mosso. *p* *f*

desperate course, 'Mid that strange au-dience, he be -

ff

- strides A proud One do - cile as a ma - naged

horse ; And sing - - ing, while the ac - cord - ant

hand Sweeps his harp, the mas - ter rides ;

rall. *a tempo.*

rall. *a tempo.*

So shall he . . touch at

mf *mf*

length a friend-ly strand, And he . . with his pre - serv - er, . .

p *p*

shine star - bright In nem - ry, through si - lent

p

night.

CHORUS.

pp So shall he touch at length a friend - ly strand, at length

pp So shall he touch at length a friend - ly strand, And he, . . with his pre - serv - er,

pp So shall he touch at length a friend - ly strand, And he, with his pre - serv - er,

pp So shall he touch at length a friend - ly strand, And he, with his pre - serv - er,

pp

. . a friendly strand, And he, . . with his pre - serv - er, shine star -

pp shine . . star - bright, and he, with his pre - serv - er, shine . . star -

pp shine . . star - bright, and he, . . with his pre - serv - er, shine star -

pp shine . . star - bright, and he, with his pre - serv - er, shine star -

pp

Solo. *p*

Through si - -

- bright In mem - 'ry, through si

- bright In mem - - - 'ry, through si

- bright In . . mem - - - 'ry, through si

- bright. In mem-ry, in mem - - - 'ry, through si

pp

- - - lent night, thro' si - - - lent night. . .

- - - lent night, thro' si - - - lent night. . .

- - - lent night, thro' si - - - lent night. . .

- - - lent night, thro' si - - - lent night. . .

- - - lent night, thro' si - - - lent night. . .

* The accompaniment between brackets for practice only.

No. 5.

CHORUS—"THE PIPE OF PAN."

*Andante marcato.*PIANO.
♩ = 72.

The piano introduction consists of two systems of grand staves. The first system features a treble staff with a melody marked *p* (piano) and a bass staff with a harmonic accompaniment. The second system continues the melody and accompaniment, with the treble staff including trills (*tr*) and triplets (*3*). The bass staff continues with chords and a melodic line.

This section contains the vocal parts and piano accompaniment for the first part of the chorus. It includes staves for Soprano, Alto, Tenor, and Bass, each with their respective lyrics. The piano accompaniment is shown in grand staves. Dynamics include *mp* (mezzo-piano) and *mf* (mezzo-forte). The lyrics are: "The pipe of Pan, to shep-herds, the" (Soprano), "The pipe of Pan, to" (Alto), "The pipe of Pan, to" (Tenor), and "The pipe . . of Pan, . . to" (Bass).

This section contains the vocal parts and piano accompaniment for the second part of the chorus. It includes staves for Soprano, Alto, Tenor, and Bass, each with their respective lyrics. The piano accompaniment is shown in grand staves. Dynamics include *mp* (mezzo-piano). The lyrics are: "pipe of Pan, to shepherds Couch'd in the sha-dow of Mæ-na-lian pines, . . Was pass-ing" (Soprano), "shep-herds Couch'd in the sha-dow of Mæ-na-lian pines, Was pass-ing" (Alto), "shep-herds Couch'd in the sha-dow of Mæ-na-lian pines, Was pass-ing" (Tenor), and "shep-herds Couch'd in the sha-dow of Mæ-na-lian pines, . . Was pass-ing" (Bass).

sweet; The pipe . . of Pan, . . to shep - herds Couch'd in the sha - dow

sweet; . . The pipe of Pan, to shep - herds Couch'd in the sha - dow

sweet; The pipe of Pan, to shep - herds Couch'd in the sha - dow

sweet; . . The pipe of Pan, to shep - herds Couch'd in the sha - dow

of . . . Mæ - na - lian pines, Was pass - ing sweet, to shep - herds Couch'd in the

of Mæ - na - lian pines, Was pass - ing sweet, to

of Mæ - na - lian pines, Was pass - ing sweet, The pipe, the

of Mæ - na - lian pines, . . Was pass - ing sweet, The

sha-dow of Mæ - na - lian pines, The pipe of Pan, to shepherds Couch'd in the sha-dow of Mæ -

shep - herds Couch'd in the sha - dow of Mæ - na - lian

pipe . . of Pan, to shepherds Couch'd in the sha-dow of Mæ - na - lian

pipe . . of Pan, . . to shep - herds Couch'd in the sha - dow

mf *poco accel.*
 - na - lian pines, . . was passing sweet, The pipe . . of Pan, . . was pass - ing
 pines, was pass - ing sweet, . . The pipe of Pan, was pass - ing
 pines, . . was pass - ing sweet, The pipe of Pan, was pass - ing
 of Mæ - na - lian pines, . . The pipe of Pan, was pass - ing

mf *poco accel.*

sweet, the pipe . . of Pan, was pass - ing
 sweet, the pipe . . of Pan, was pass - ing sweet, the
 sweet, the pipe . . of Pan, to shep - herds Concl'd in the sha - dow
 sweet, the pipe of Pan, to shep - herds Concl'd in the sha - dow

mf

Più mosso.
 sweet, the pipe of Pan, was pass - ing sweet;
 pipe of Pan, . . was pass - ing sweet;
 of . . Mæ - na - lian pines, was pass - ing sweet;
 of Mæ - na - lian pines, was pass - ing sweet;
Più mosso.
f

The eye-balls of the leopards, That in high triumph drew the

Lord of vines, How did they spar - - - kle to the cym - bal's clang! The

eye-balls of the leopards, That in high triumph drew the Lord of vines, How did they

spar - - - kle to the cym - bal's clang! While Fauns and Sa-tyrs beat the ground,

spar - - - kle to the cym - bal's clang! While Fauns and Sa-tyrs beat the ground,

spar - - - kle to the cym - bal's clang! While Fauns and Sa-tyrs beat the ground,

spar - - - kle to the cym - bal's clang! While Fauns and Sa-tyrs beat the ground,

beat the ground in ca-dence, while Fauns and Sa-tyrs beat the ground, beat the ground in

beat the ground in ca-dence, while Fauns and Sa-tyrs beat the ground, beat the ground in

beat the ground in ca-dence, while Fauns and Sa-tyrs beat the ground, beat the ground in

beat the ground in ca-dence, while Fauns and Sa-tyrs beat the ground, beat the ground in

ca - dence, while Fauns and .. Sa - tyrs .. beat the ground, while

ca - dence, while Fauns and Sa - tyrs beat the... ground, while

ca - dence, while Fauns and .. Sa - tyrs .. beat the ground, while

ca - dence, while Fauns and Sa - tyrs beat the... ground, while

ca - dence, while Fauns and Sa - tyrs beat the... ground, while

ca - dence, while Fauns and Sa - tyrs beat the... ground, while

Fauns and Sa - tyr's beat the ground In ca - dence, -

Fauns and Sa - tyr's beat the .. ground In .. ca - dence, -

Fauns and Sa - tyr's beat the ground In ca - dence, -

Fauns and Sa - tyr's beat the .. ground In .. ca - dence, -

and .. Si - le - nus swang This way .. and .. that .. with

and Si - le - nus .. swang This way and that, with

and .. Si - le - nus swang This way .. and .. that .. with

and Si - le - nus .. swang This way and that, with

Più mosso.

wild - flowers crowned, While Si - le - - nus swang this ..

wild - flowers crowned, While Si - le - - nus swang this ..

wild - flowers crowned, While Si - le - - nus swang this ..

wild - flowers crowned, While Si - le - - nus swang this ..

Più mosso.

way and that, with wild - flowers crowned,

way and that, with wild - flowers crowned,

way and that, with wild - flowers crowned,

way and that, with wild - flowers crowned,

mf

mf While Fauns and Sa - - tyrs beat the ground in

mf While Fauns and Sa - - tyrs beat the

mf While Fauns and Sa - - tyrs beat the ..

mf While Fauns and Sa - - tyrs beat the

f ca - dence, while Fauns and Sa - tyrs beat the ground in ca-dence, and Si - le - nus swang .

f ground in . . ca - dence, and Si - le - nus . . swang this

f ground in . . ca - dence, and . . Si - le - nus swang this

f ground in . . ca - dence, and Si - le - nus swang this

f

10

ground, while Fauns and Sa - tyrs beat the ground In ca - dence,—

ground, while Fauns and Sa - tyrs beat the ground In ca - dence,—

ground, while Fauns and Sa - tyrs beat the ground In ca - dence,—

ground, while Fauns and Sa - tyrs beat the ground In ca - dence,—

and Si - le - nus swang This way . . and . . that, . .

and Si - le - nus swang This way . . and . . that,

and Si - le - nus swang This way . . and . . that, . .

and Si - le - nus swang This way . . and . . that, . .

with . . wild - - flowers crowned.

with . . wild - - flowers crowned.

with . . wild - - flowers crowned.

with . . wild - - flowers crowned.

No. 6. SOLO (TENOR OR SOPRANO).—"BY ONE PERVADING SPIRIT."

Andante.

VOICE. *pp* By one . . per -

Andante.

PIANO. *pp*

- vad - ing spi - rit Of tones and num - bers all things are con - trolled,

The heavens, in - nu - mer - a - ble voi - ces fill With ev - er - last -

- - - ing har - mo - ny; The tower - ing head - lands,

crowned with mist, Their feet among the bil - lows, know That

The musical score is written for a solo voice (Tenor or Soprano) and piano. It is in 2/4 time and B-flat major. The tempo is marked 'Andante'. The piano part features a complex, flowing accompaniment with many beamed sixteenth and thirty-second notes. The voice part has lyrics that are spread across several lines of music. Dynamics include piano (p), pianissimo (pp), and forte (f).

O - cean is a might - y har - mon - ist ;

p

Thy pi - nious, u - ni - ver - sal Air, Ev - - - er

mf

mf

wav - ing . . to and fro, Are de - le - gates of har - - mo -

- ny, and bear Strains that sup - port the Sea

mf

mp

- sons, the Sea - sons in . . their round.

p

Attacca.

No. 7.

CHORUS.—"BREAK FORTH INTO THANKSGIVING."

Allegro moderato.

SOPRANO. Break forth in-to thanksgiv - ing, Ye

ALTO. Break forth in-to thanksgiv - ing, Ye

TENOR. Break forth in-to thanksgiv - ing, Ye

BASS. Break forth in-to thanksgiv - ing, Ye

PIANO. *f* = 100.

band - ed in - struments of wind and chords ; U - nite, to mag - ni - fy the

band - ed in - struments of wind and chords ; U - nite, to mag - ni - fy the

band - ed in - struments of wind and chords ; U - nite, to mag - ni - fy the

band - ed in - struments of wind and chords ; U - nite, to mag - ni - fy the Ev - er -

Ev - er - liv - ing, Your in - ar - ti - cu - late notes with the voice of words ! Break

Ev - er - liv - ing, Your in - ar - ti - cu - late notes with the voice of words ! Break

Ev - er - liv - ing, Your in - ar - ti - cu - late notes with the voice of words ! Break

- liv - ing, Your in - ar - ti - cu - late notes with the voice of words ! Break

forth, break forth, break forth into thanksgiv - ing, break
 forth, break forth, break forth into thanksgiv - ing, break
 forth, break forth, break forth into thanksgiv - ing, break
 forth, break forth, break forth into thanksgiv - ing, break

forth, break forth, break forth into thanksgiv - ing, *p* Ye
 forth, break forth, break forth into thanksgiv - ing, *p* Ye
 forth, break forth, break forth into thanksgiv - ing, *p* Ye
 forth, break forth, break forth into thanksgiv - ing, *p* Ye

band - ed in - struments of wind . . . and chords; U -
 band - ed in - struments of wind . . . and chords; U -
 band - ed in - struments of wind . . . and chords; U -
 band - ed in - struments of wind . . . and chords; U -

- nite, . . . to mag - ni - fy the Ev - er - liv - ing, u -
 - nite, . . . to mag - ni - fy the Ev - er - liv - ing, u -
 - nite, . . . to mag - ni - fy the Ev - er - liv - ing, u -
 - nite, . . . to mag - ni - fy the Ev - er - liv - ing, u -

- nite, . . . u - nite, . . . u - nite, to
 - nite, . . . u - nite, . . . u - nite, . . . to
 - nite, . . . u - nite, . . . u - nite, . . . to
 - nite, . . . u - nite, . . . u - nite, . . . to

mag - ni - fy the Ev - er - liv - ing, Your in - ar - ti - cu - late
 mag - ni - fy the Ev - er - liv - ing, Your in - ar - ti - cu - late
 mag - ni - fy the Ev - er - liv - ing, Your in - ar - ti - cu - late
 mag - ni - fy the Ev - er - liv - ing, Your in - ar - ti - cu - late

55

notes with the voice . . of words ! U - nite, . . . to

notes with the voice of words ! U - nite, . . . to

notes with the voice of words ! U - nite, . . . to

notes with the voice of words ! U - nite, . . . to

The musical score is for a piece titled "The Rose Tree". It features four vocal parts (Soprano, Alto, Tenor, and Bass) and a piano accompaniment. The key signature is one sharp (F#), and the time signature is 4/4. The vocal parts have lyrics: "notes with the voice . . of words ! U - nite, . . . to". The piano accompaniment includes a melody in the right hand and a bass line in the left hand, with some chords and arpeggios. The score is numbered 55 at the top.

[illegible][illegible]

to mag - ni - - fy the Ev - - -

to mag - ni - - fy the Ev - - -

to mag - ni - - fy the Ev - - -

to mag - ni - - fy the Ev - - -

er - liv - - - ing.

er - liv - - - ing.

er - liv - - - ing.

er - liv - - - ing.

er - liv - - - ing.

er - liv - - - ing.

er - liv - - - ing.

er - liv - - - ing.

No. 8. RECIT. (MEZZO SOPRANO) AND CHORUS.—"A VOICE TO LIGHT GAVE BEING."

VOICE. *Adagio, ma non troppo.*

A Voice to Light gave be-ing; To time, and Man his earth-born chronicler; A

PIANO. *Adagio, ma non troppo.*

p

Voice shall fin-ish doubt and dim fore-sce-ing, And sweep a-way life's vi-sion-a-ry

p

Maestoso.

stir ; The trum - pet to arch - an - gel-ic lips ap -

Maestoso.

cres. *f*

- plied, The grave shall o - pen, quench the stars.

SOPRANO. *ff* The trum - pet to arch - an - gel - ic lips ap - plied, The

ALTO. *ff* The trum - pet to arch - an - gel - ic lips ap - plied, The

TENOR. *ff* The trum - pet to arch - an - gel - ic lips ap - plied, The

BASS. *ff* The trum - pet to arch - an - gel - ic lips ap - plied, The

ff

grave shall o - pen, quench the stars. . . .

grave shall o - pen, quench the stars. . . .

grave shall o - pen, quench the stars. . . .

grave shall o - pen, quench the stars. . . .

fff

8212.

O Si - lence! are Man's noi - sy years No more than mo - ments of thy life?..

O Si - lence! are Man's noi - sy years No more than mo - ments of thy life?..

O Si - lence! are Man's noi - sy years No more than mo - ments of thy life?..

O Si - lence! are Man's noi - sy years No more than mo - ments of thy life?..

Is Har - mo - ny, blest queen of smiles and tears With her smooth tones . . and

Is Har - mo - ny, blest queen of smiles and tears With her smooth tones . . and

Is Har - mo - ny, blest queen of smiles and tears With her smooth tones . . and

Is Har - mo - ny, blest queen of smiles and tears With her smooth tones . . and

dis - cords just, Thy des - tined bond - slave?

dis - cords just, Thy des - tined bond - slave?

dis - cords just, Thy des - tined bond - slave?

dis - cords just, Thy des - tined bond - slave?

* The accompaniment between brackets for practice only.

♩ = 108.

No!

No

No!

ff *mf* though earth be dust And van - ish, though the heavens dis-solve, her

♩ = 108.

ff *mf*

though earth be dust And - van - ish, though the -

stay is in the Word, that shall not pass . . a - way, her stay is

though earth be dust And

heavens dis-solve, her stay is in the Word, that shall not pass . . a -

in the Word, that shall . . . not pass . . a - way, though

mf
though

van - ish, tho' the heavens dissolve, her stay Is in the Word, that shall not
 - way, her stay is in the Word, that shall not pass a -
 earth be dust and van - ish, tho' the heavens dis - solve, her

earth be dust And van - ish, tho' the heavens dissolve, her stay Is in the Word, that
 pass . . . a - way, her stay is in the Word, that shall . . . not
 - way, her stay is in the Word, that shall not
 stay is in the Word, that shall . . not pass a -

shall not pass a - way, though earth be
 pass a - way, her stay is in the Word, that
 pass . . a - way, though earth be dust and
 - way, though earth be dust and van - ish, though the heavens dis -

f

8212.

dust and van - ish, her stay is
 shall not pass a - way, that shall not pass .
 van - ish, though earth be dust,
 solve, her stay is in the Word, that shall not pass a -

in . . the Word, that shall not pass . . a - way, that shall not pass . .
 a - way, her stay . . is in the Word, . . that shall not
mp though earth be dust and van - ish, tho' the heavens dis-solve, her stay is . . in the *mf*
 way, . . her . .

a - way,
p pass a - way, though earth . . be dust . . and van - ish, her
 Word, that shall not pass . a - way, her stay is . . in the Word, that
 stay is . . in the Word, that shall not pass . . a .

though earth . . be dust . . and
 stay is . . in the Word, that shall not pass . . a - way, her stay is . .
 shall not pass . . a - way, her stay is . .
 way, that shall . . not pass a - way, . . her

van - ish, her stay is . . in the Word, that shall not pass a - way, that
 in . . the Word, that shall . . not pass a - way,
 in . . the Word, that shall not pass . . a - way, that
 stay is in the Word, her stay is in the
 f

shall . . not pass a - way, her . . stay is in the
 that shall not
 shall . . not pass a - way, that shall not . .
 Word, . . that shall . . not pass . . a - way, that shall

mp

Word, . . that shall not pass a - way, though earth be dust, her stay . . .

mp

pass . . . a - way, though earth be dust and van - ish, her stay . . . is

mp

pass . . . a - way, her stay is in the

mp

not pass a - way, her

mp

. . . is in the Word, her stay is in the Word, that

mp

in the Word, though earth be dust and van - ish, though the

mp

Word, that shall . . . not pass a - way, though earth be dust and van - ish,

mp

stay is in the Word, though earth be . . dust and van - ish, though the

shall not pass a - way, her stay is in the Word, her stay is in the

heavens dis - solve, her . . stay is in the Word, that shall . . .

though the heavens dis - solve, her stay is in the Word, that shall not

heavens dis - solve, her stay, her stay is in the Word, that shall . . .

Word, that shall not pass . . . a - way,

not pass a - way, though earth be dust and van - ish,

pass . . . a - way,

not pass a - way,

p

though the heavens . . . dis-solve, her stay is in the Word, that shall . . .

p

though earth be dust and van - ish, though the heavens . . . dis-solve, her

p

though earth, be

p

though earth be dust, her stay is in the Word, . .

. . . not pass a - way, her stay is in the Word, that shall not

stay is in the Word, that shall . . . not pass a - way, that shall not

dust, her stay is in the Word, . . that shall not pass a - way, that shall not

that shall not pass a - way, her

pass a - way, her stay is in the Word, that shall not pass a -

pass a - way, though earth be dust and van - ish, her stay is in the

stay is in the Word, that shall not pass a - way,

- way, her stay is in the Word, that shall not pass a - way,

though earth be dust and van - ish,

Word, that shall not pass a - way, though earth be dust and van - ish, tho' the

though earth be dust and

though earth be dust . . and van - ish, though the heavens dis - solve, her

though the heavens dis - solve, her stay is in the Word, that shall not pass a -

heavens dis - solve, her stay is in the Word, that shall not pass a -

68

her stay is in the Word, . . .
though earth be dust and van - ish, though the heavens dis - solve, . . . her
though earth be dust and van - ish, though the heavens dis -
earth be dust and van - ish, though the heavens dis - solve, her stay . . . is in the
her stay . . . is in the Word, that
stay is in the Word, . . . that shall not pass a - way, is in the Word,
- solve, . . . her stay is in the Word, . . . though earth be dust and van - ish, though the
Word, that shall not pass a - way, though earth be dust and van - ish, though the
shall not pass a - way, though
that shall not pass a -
heavens dis - solve, her stay is in the Word, that shall not pass a
heavens dis - solve, her stay is in the Word, her stay is in the Word, that shall not pass a -

earth be dust . . and van-ish, though the heavens dis-solve, her
 - way, though earth be dust and van-ish, though the heavens . . dis-solve, her
 - way, though earth be dust, . . her
 - way, though earth be dust, . . though the heavens dissolve, her

stay is in the Word, that.. shall not pass a - way,
 stay is in the Word, that.. shall not pass a - way,
 stay is in the Word, that shall not pass a - way,
 stay is in the Word, that shall not pass a - way,

her stay . . .
 her stay . . is . .
 her stay . . is . .
 her stay . . is . .

is in the Word, her stay is in the Word, that shall not

in the Word, her stay is in the Word, that shall not

in the Word, her stay is in the Word, that shall not

in the Word, her stay is in the Word, that shall not

pass a way, that shall not pass a

pass a way, that shall not pass a

pass a way, that shall not pass a

pass a way, that shall not pass a

way.

way.

way.

way.

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O LIGHT EVERLASTING ...	1/0	—	—	—	—	—
BIDE WITH US ...	1/0	—	—	—	—	—
A STRONGHOLD SURE ...	1/0	—	—	—	—	—
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WHEN WILL GOD RECALL MY SPIRIT ...	1/0	—	—	—	—	—
JESUS, NOW WILL WE PRAISE THEE ...	1/0	—	—	—	—	—
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THE BRIDAL DAY ...	2/6	—	4/6	—	—	—
J. F. BARNETT.						
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THE WISHING BELL (Female voices) (Sol-FA, 1/-) ...	2/6	—	—	—	—	—
BEETHOVEN.						
THE PRAISE OF MUSIC ...	1/6	2/0	3/0	—	—	—
RUINS OF ATHENS ...	1/0	1/6	2/6	—	—	—
ENGEDI; OR, DAVID IN THE WILDERNESS ...	1/0	1/6	2/6	—	—	—
MOUNT OF OLIVES ...	1/0	1/6	2/6	—	—	—
MASS, IN C ...	1/0	1/6	2/6	—	—	—
COMMUNION SERVICE, IN C ...	1/6	—	3/0	—	—	—
MASS, IN D ...	2/0	2/6	4/0	—	—	—
THE CHORAL SYMPHONY ...	2/6	—	—	—	—	—
Ditto, VOCAL PART (Sol-FA, 0/6) ...	1/0	—	—	—	—	—
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MEEK, AS THOU LIVEDST ...	0/2	—	—	—	—	—
KAREL BENDL.						
WATER-SPRITE'S REVENGE (Female voices) ...	1/0	—	—	—	—	—
WILFRED BENDALL.						
THE LADY OF SHALOTT (Female vv.) (Sol-FA, 1/0) ...	2/6	—	—	—	—	—
SIR JULIUS BENEDICT.						
ST. PETER ...	3/0	3/6	5/0	—	—	—
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G. R. BETJEMANN.						
THE SONG OF THE WESTERN MEN ...	1/0	—	—	—	—	—
W. R. BEXFIELD.						
ISRAEL RESTORED ...	4/0	—	6/0	—	—	—
HUGH BLAIR.						
HARVEST-TIDE ...	1/0	—	—	—	—	—
BLESSED ARE THEY WHO WATCH (ADVENT) ...	1/6	—	—	—	—	—
JOSIAH BOOTH.						
THE DAY OF REST (Female voices) (Sol-FA, 1/0) ...	2/6	—	—	—	—	—
E. M. BOYCE.						
THE LAY OF THE BROWN ROSARY ...	1/6	—	—	—	—	—
YOUNG LOCHINVAR ...	1/6	—	—	—	—	—
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J. BRADFORD.						
HARVEST CANTATA ...	1/6	—	—	—	—	—
THE SONG OF JUBILEE ...	2/0	—	—	—	—	—
PRAISE THE LORD ...	2/0	—	—	—	—	—
W. F. BRADSHAW.						
GASPAR BECERRA ...	1/6	—	—	—	—	—
J. BRAHMS.						
A SONG OF DESTINY ...	1/0	—	—	—	—	—
C. BRAUN.						
SIGURD ...	5/0	—	—	—	—	—
J. C. BRIDGE.						
DANIEL ...	3/6	—	—	—	—	—
RUDEL ...	4/0	—	—	—	—	—
J. F. BRIDGE.						
ROCK OF AGES (Latin and English) (Sol-FA, 0/4) ...	1/0	—	—	—	—	—
MOUNT MORIAH ...	3/0	—	—	—	—	—
BOADICEA ...	2/6	—	—	—	—	—
CALLIRHOE (Sol-FA, 1/6) ...	2/6	3/0	4/0	—	—	—
NINEVEH ...	2/6	3/0	4/0	—	—	—
THE INCHCAPE ROCK ...	1/0	—	—	—	—	—
THE LORD'S PRAYER (Sol-FA, 0/6) ...	1/0	—	—	—	—	—
THE CRADLE OF CHRIST ("Stabat Mater Speciosa") ...	1/6	—	—	—	—	—
DUDLEY BUCK.						
THE LIGHT OF ASIA ...	3/0	3/6	5/0	—	—	—
EDWARD BUNNETT.						
OUT OF THE DEEP (130th Psalm) ...	1/0	—	—	—	—	—
W. BYRD.						
MASS FOR FOUR VOICES (in F minor) ...	2/6	—	—	—	—	—
CARISSIMI.						
JEPHTHAH ...	1/0	—	—	—	—	—
F. D. CARNELL.						
SUPPLICATION ...	5/0	—	—	—	—	—
GEORGE CARTER.						
SINFONIA CANTATA (16th Psalm) ...	2/0	—	3/8	—	—	—
WILLIAM CARTER.						
PLACIDA ...	2/0	2/6	4/0	—	—	—
CHERUBINI.						
REQUIEM MASS, C MINOR (Latin and English) ...	1/0	1/6	2/6	—	—	—
SECOND MASS, IN D MINOR ...	2/0	2/6	3/6	—	—	—
THIRD MASS (CORONATION) ...	1/0	1/6	2/6	—	—	—
FOURTH MASS, IN C ...	1/0	1/6	2/6	—	—	—

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E. T. CHIPP.				HENRY FARMER.			
JOB	4/0	—	—	MASS, IN B FLAT (Latin and English) (Sol-FA, 1/0)	2/0	2/6	3/6
NAOMI	2/0	—	—	MYLES B. FOSTER.			
HAMILTON CLARKE.				THE LADY OF THE ISLES	1/6	—	—
PEPIN THE PIPPIN (Operetta), both Notations	2/6	—	—	THE ANGELS OF THE BELLS (Female voices)	1/6	—	—
(Ditto, Sol-FA, 0/9)	—	—	—	(Ditto, Sol-FA, 0/8)	—	—	—
THE MISSING DUKE (Operetta) (Sol-FA, 0/9)	2/6	—	—	THE BONNIE FISHWIVES (Female vv.) (Sol-FA, 0/9)	2/6	—	—
THE DAISY CHAIN (Operetta) (Sol-FA, 0/9)	2/6	—	—	SNOW FAIRIES (Female voices)	1/6	—	—
DRUMS AND VOICES (Operetta) (Sol-FA, 0/9)	2/0	—	—	ROBERT FRANZ.			
FREDERICK CORDER.				PRAISE YE THE LORD (117th Psalm)	1/0	—	—
THE BRIDAL OF TRIERMAIN (Sol-FA, 1/0)	2/6	—	—	NIELS W. GADE.			
SIR MICHAEL COSTA.				PSYCHE (Sol-FA, 1/6)	2/6	3/0	4/0
THE DREAM	1/0	—	—	SPRING'S MESSAGE (Sol-FA, 0/3)	0/8	—	—
H. COWARD.				ERL-KING'S DAUGHTER (Sol-FA, 0/9)	1/0	1/6	2/6
THE STORY OF BETHANY (Sol-FA, 1/6)	2/6	3/0	—	ZION	1/0	1/6	2/6
F. H. COWEN.				THE CRUSADERS (Sol-FA, 1/0)	2/0	2/6	4/0
ST. JOHN'S EVE (Sol-FA, 1/6)	2/6	3/0	4/0	COMALA	2/0	2/6	4/0
A SONG OF THANKSGIVING	1/6	—	—	CHRISTMAS EVE (Sol-FA, 0/4)	1/0	1/6	—
SLEEPING BEAUTY (Sol-FA, 1/6)	2/6	3/0	4/0	HENRY GADSBY.			
RUTH (Sol-FA, 1/6)	4/0	4/6	6/0	LORD OF THE ISLES (Sol-FA, 1/6)	2/6	—	—
SUMMER ON THE RIVER (Female vv.) (Sol-FA, 0/9)	2/0	—	—	ALCESTIS (Male voices)	4/0	—	—
THE WATER LILY	2/6	—	—	COLUMBUS (Male voices)	2/6	—	—
VILLAGE SCENES (Female voices) (Sol-FA, 0/9)	1/6	—	—	F. W. GALPIN.			
CHRISTMAS SCENES (Female voices) (Sol-FA, 0/9)	2/0	—	—	YE OLDE ENGLYSHE PASTYMES	1/6	—	—
THE ROSE OF LIFE (Female voices)	2/0	—	—	G. GARRETT.			
J. MAUDE CRAMENT.				HARVEST CANTATA (Sol-FA, 0/6)	1/0	—	—
I WILL MAGNIFY THEE, O GOD (145th Psalm)	2/6	—	—	THE SHUNAMMITE	3/0	—	—
LITTLE RED RIDING-HOOD (Female voices)	2/0	—	—	THE TWO ADVENTS	1/6	—	—
W. CRESER.				R. MACHILL GARTH.			
EUDORA (A dramatic Idyll)	2/6	—	—	EZEKIEL	4/0	4/6	—
W. CROTCH.				THE WILD HUNTSMAN	1/0	1/6	—
PALESTINE	3/0	3/6	5/0	A. R. GAUL.			
W. H. CUMMINGS.				A SONG OF LIFE (Ode to Music) (Sol-FA, 0/8)	1/0	—	—
THE FAIRY RING	2/6	—	—	JOAN OF ARC (Sol-FA, 1/0)	2/6	3/0	4/0
W. G. CUSINS.				PASSION SERVICE	2/6	3/0	4/0
TE DEUM	1/6	—	—	RUTH (Sol-FA, 0/9)	2/0	2/6	4/0
GIDEON	3/6	—	—	THE HOLY CITY (Sol-FA, 1/0)	2/6	3/0	4/0
FÉLICIEN DAVID.				THE TEN VIRGINS (Sol-FA, 1/0)	2/6	3/0	4/0
THE DESERT (Male voices)	1/6	2/0	—	ISRAEL IN THE WILDERNESS (Sol-FA, 1/0)	2/6	3/0	4/0
H. WALFORD DAVIES.				UNA	2/6	3/0	4/0
HERVÉ RIEL	1/0	—	—	(Ditto, Sol-FA, 1/0)	1/0	—	—
P. H. DIEMER.				(Ditto, Sol-FA, 0/8)	—	—	—
BETHANY	4/0	—	—	FR. GERNSHEIM.	1/6	—	—
M. E. DOORLY.				SALAMIS. A TRIUMPH SONG (Male voices)	1/6	—	—
LAZARUS	2/6	—	—	E. OUSELEY GILBERT.			
F. G. DOSSERT.				SANTA CLAUS AND HIS COMRADES (Operetta) (Ditto, Sol-FA, 0/8)	2/0	—	—
MASS, IN E MINOR	5/0	—	—	F. E. GLADSTONE.			
COMMUNION SERVICE, IN E MINOR	2/0	—	—	PHILIPPI	2/6	—	—
LUCY K. DOWNING.				GLUCK.			
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F. DUNKLEY.				HERMANN GOETZ.			
THE WRECK OF THE HESPERUS	1/0	—	—	BY THE WATERS OF BABYLON (137th Psalm)	1/0	—	—
ANTONIN DVOŘÁK.				NGENIA	1/0	—	—
ST. LUDMILA	5/0	6/0	7/6	THE WATER-LILY (Male voices)	1/6	—	—
(Ditto (German and Bohemian Words)	8/0	—	—	A. M. GOODHART.			
THE SPECTRE'S BRIDE (Sol-FA, 1/6)	3/0	3/6	5/0	EARL HALDAN'S DAUGHTER	1/0	—	—
(Ditto (German and Bohemian Words)	6/0	—	—	ARETHUSA	2/0	—	—
STABAT MATER	2/6	3/0	4/0	SIR ANDREW BARTON	1/0	—	—
PATRIOTIC HYMN	1/6	—	—	CH. GOUNOD.			
(Ditto (German and Bohemian Words)	3/0	—	—	MORS ET VITA (Latin or English)	6/0	6/6	7/6
REQUIEM MASS	5/0	6/0	7/6	(Ditto, Sol-FA (Latin and English)	2/0	—	—
MASS, IN D	2/6	—	—	REQUIEM MASS, from "Mors et Vita"	2/6	3/0	—
COMMUNION SERVICE, IN D	2/6	—	—	THE REDEMPTION (English Words) (Sol-FA, 2/0)	5/0	6/0	7/6
A. E. DYER.				(Ditto (French Words)	8/4	—	—
SALVATOR MUNDI	2/6	—	—	(Ditto (German Words)	10/0	—	—
ELECTRA OF SOPHOCLES	1/6	2/0	—	MESSE SOLENNELLE (St. CECILIA)	1/0	1/6	2/6
H. J. EDWARDS.				OUT OF DARKNESS	1/0	—	—
THE ASCENSION	2/6	—	—	COMMUNION SERVICE (Messe Solennelle)	1/6	2/0	3/0
THE EPIPHANY	2/0	—	—	TROISIÈME MESSE SOLENNELLE	2/6	—	—
PRAISE TO THE HOLIEST	1/6	—	—	DE PROFUNDIS (130th Psalm) (Latin Words)	1/0	—	—
EDWARD ELGAR.				(Ditto (Out of darkness)	1/0	—	—
THE BLACK KNIGHT	2/0	—	—	THE SEVEN WORDS OF OUR SAVIOUR ON	1/0	—	—
ROSALIND F. ELLICOTT.				THE CROSS (Filii Jerusalem)	1/0	—	—
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T. FACER.				TE DEUM	2/0	2/6	4/0
RED RIDING-HOOD'S RECEPTION (Operetta)	2/6	—	—	ALAN GRAY.			
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E. FANING.				ARETHUSA	1/6	—	—
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(Ditto, Sol-FA, 1/0)	—	—	—	J. O. GRIMM.			
				THE SOUL'S ASPIRATION	1/0	—	—
				G. HALFORD.			
				THE PARACLETE	2/0	—	—
				E. V. HALL.			
				IS IT NOTHING TO YOU	0/8	—	—

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OUT OF DARKNESS (130th Psalm)	2/6	—	—			
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FERDINAND HILLER.						
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HEINRICH HOFMANN.						
FAIR MELUSINA	2/0	2/6	4/0			
CINDERELLA	4/0	—	—			
SONG OF THE NORNS (Female voices)	1/0	—	—			
HUMMEL.						
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SECOND MASS, IN E FLAT	1/0	1/6	2/6			
COMMUNION SERVICE, ditto	2/0	—	4/0			
THIRD MASS, IN D	1/0	1/6	2/6			
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JUDGE ME, O GOD (43rd Psalm) (Sol-FA, 0/1½) ...	0/4	—	—	DIDO AND ÆNEAS	2/6	—	—
WHY RAGE FIERCELY THE HEATHEN	0/6	—	—	TE DEUM AND JUBILATE, IN D	1/0	—	—
MY GOD, WHY, O WHY HAST THOU FOR- SAKEN ME (22nd Psalm)	0/6	—	—	Ditto (Edited by Dr. Bridge) (Sol-FA, 0/6) ...	1/0	—	—
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